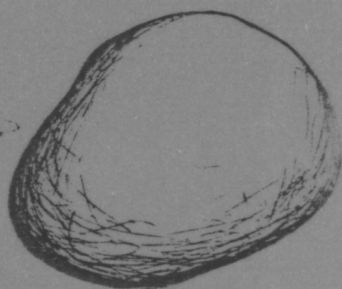


When does  
an angels  
soul die?



In one hand I  
have a river  
stone, in the  
other a magic  
stone. When I  
have to  
I will keep the  
one in my  
right hand.

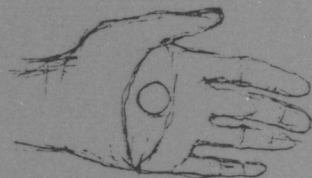


strength

belief



believe(in):  
to be sure of  
the worth of.  
spirit: the  
force that  
animates a  
living thing.



I have your  
head in my  
hand.



The Australian National University  
Institute of the Arts



Canberra School of Art  
Graduate Diploma of Art  
1992

Deborah Jones

Report  
Presented in fulfillment of the  
requirements of the  
Graduate Diploma of Art

## CONTENTS

### PRAYERS

### FIGURES

### ESSAY

- Proposal
- Introduction
  - Glass
- Strength & Belief
  - a) installation
  - b) panels
  - c) figures
- Conclusion

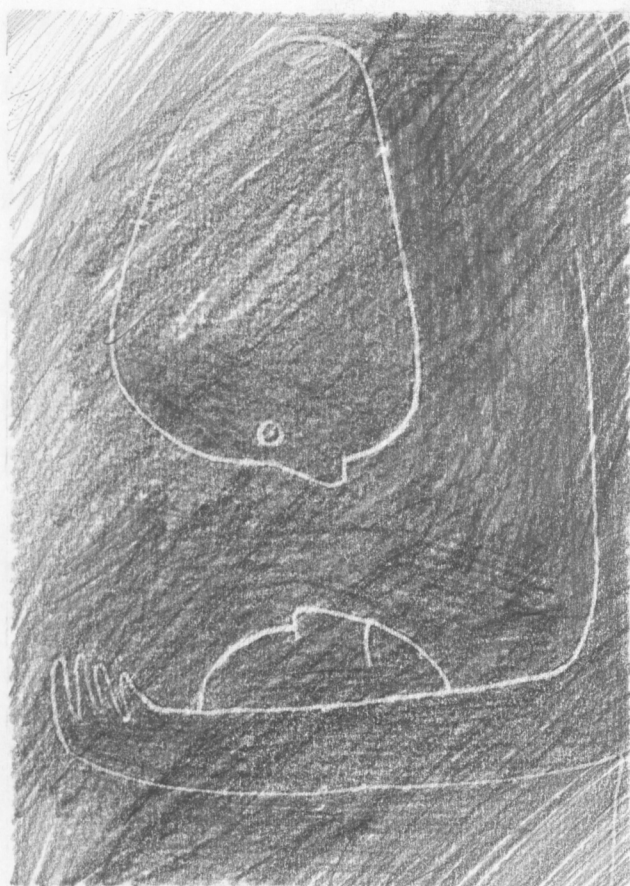
## MAP OF INSTALLATION

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## CURRICULUM VITAE

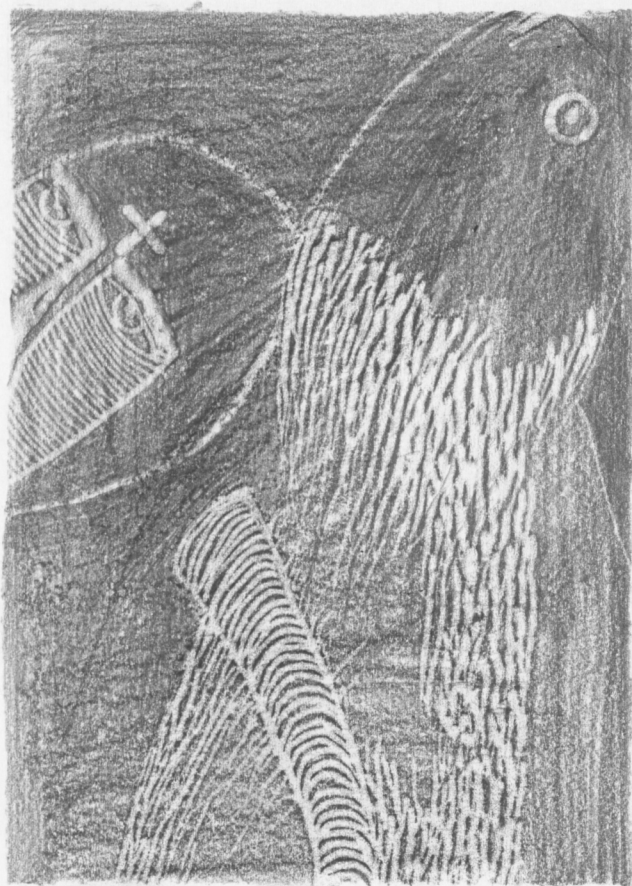
THE MOON'S THE  
SAME OLD MOON  
THE FLOWERS EX-  
ACTLY AS THEY WERE  
YET I'VE BECOME THE  
T H I N G N E S S  
OF ALL THE THINGS I  
S E E .

Bunyan 17th Century  
Appleton-G. 1985.



DEAR LORD WHEN THE DAY  
B E G I N S  
I WILL PROMISE TO  
MAKE THE MOST OF IT  
AND FOR THAT YOU GIVE  
ME THE SUN.  
AND WHEN IT IS NIGHT AND YOU  
HAVE GIVEN ME THE MOON  
I WILL MARVEL IN ITS BEAUTY  
AND MY HEART WILL GROW AND  
MY MIND WILL OPEN UP.  
AND ALL THROUGH THE DAY GOD  
GIVE ME THE STRENGTH TO  
STAND ON MY OWN THE SENSE  
TO LEARN FROM MY FRIENDS.





LET US PRAY FOR WISDOM. LET US PAUSE FROM  
THINKING AND EMPTY OUR MIND. LET US STOP  
THE NOISE. IN THE SILENCE LET US LISTEN TO OUR  
HEART. THE HEART WHICH IS BURIED ALIVE. LET  
US BE STILL AND WAIT AND LISTEN CAREFULLY. A  
SOUND FROM THE DEEP, FROM BELOW. A FAINT  
CRY. A WEAK TAPPING. DISTANT MUFFLED FEEL-  
INGS FROM WITHIN. THE CRY FOR HELP.

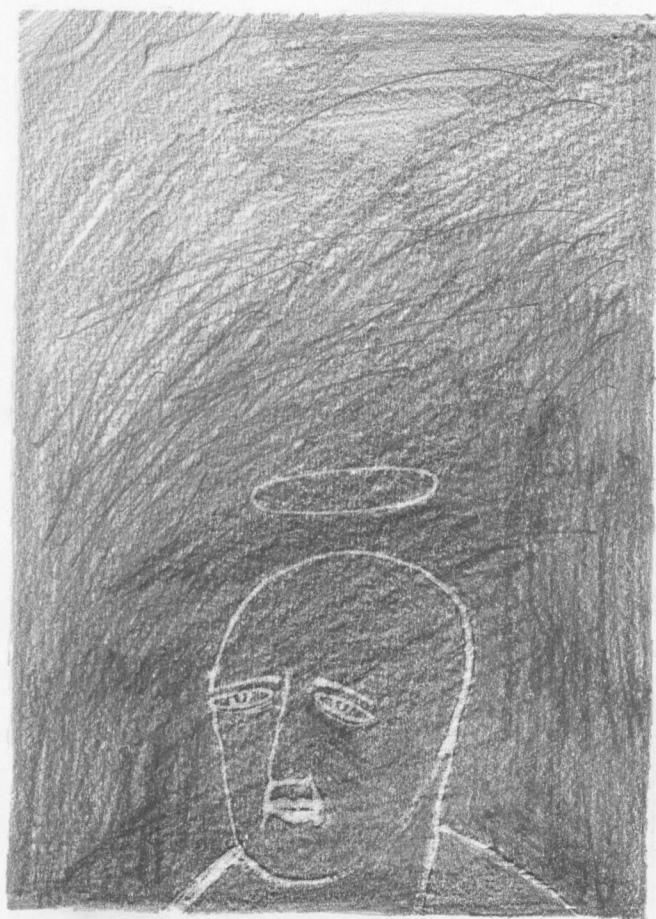
WE SHALL RESCUE THE ENTOMBED HEART. WE  
SHALL BRING IT TO THE SURFACE, TO THE LIGHT  
AND THE AIR. WE SHALL NURSE IT AND LISTEN  
RESPECTFULLY TO ITS STORY. THE HEART'S STORY  
OF PAIN AND SUFFOCATION, OF DARKNESS AND  
YEARNING. WE SHALL HELP OUR FEELINGS TO  
LIVE IN THE SUN. TOGETHER AGAIN WE SHALL  
FIND               RELIEF               AND               JOY.

Leung M. 1990



WE BESEECH THEE, O GOD OF TRUTH,  
THAT WHAT WE KNOW NOT OF THINGS  
WE OUGHT TO KNOW  
THOU WILT TEACH US.  
THAT WHAT WE KNOW OF TRUTH  
THOU WILT KEEP US THEREIN.  
THAT WHAT WE ARE MISTAKEN IN, AS  
MEN MUST BE,  
THOU WILT CORRECT.  
THAT AS WHATSOEVER THINGS WE  
S T U M B L E  
THOU WILT YET ESTABLISH US.  
AND FROM ALL THINGS THAT ARE  
F A L S E  
AND FROM ALL KNOWLEDGE THAT  
WOULD BE HURTFUL,  
THOU WILT EVERMORE DEFEND US,  
THROUGH JESUS CHRIST OUR LORD.

Bishop Brooke Foss Westcott 1825-1901  
Appleton, G 1985.



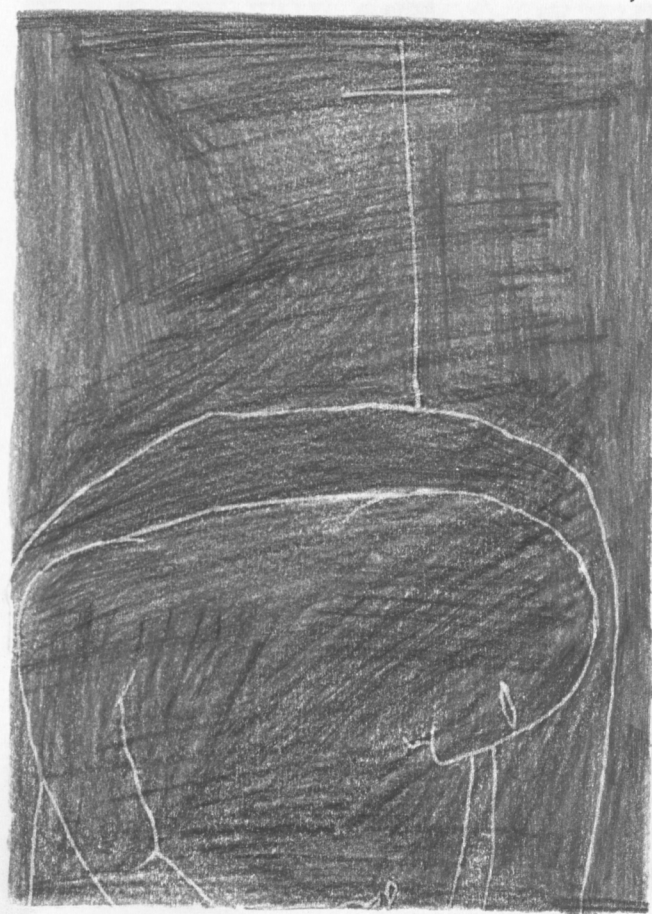


BECAUSE I DO NOT HOPE TO TURN  
A G A I N  
LET THESE WORDS ANSWER  
FOR WHAT IS DONE, NOT TO BE DONE  
A G A I N  
MAY THE JUDGEMENT NOT TO BE TOO  
HEAVY UPON US

BECAUSE THESE WINGS ARE NO LONGER  
WINGS TO FLY  
BUT MERELY VANS  
TO BEAT THE AIR  
THE AIR WHICH IS NOW THOUROUGHLY  
SMALL AND DRY  
SMALLER AND DRYER THAN THE WILL  
TEACH US TO CARE AND NOT TO CARE  
TEACH US TO SIT STILL.

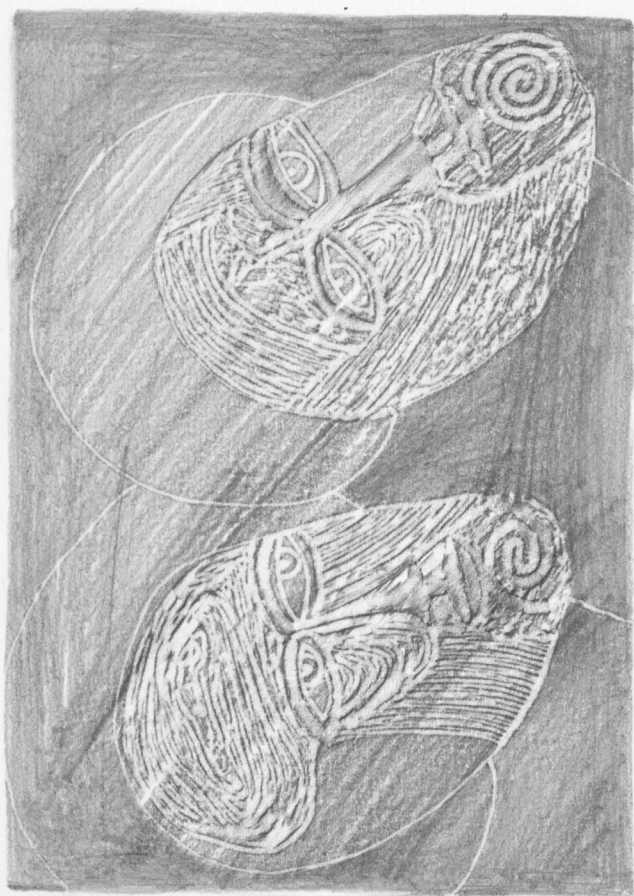
PRAY FOR US SINNERS NOW AND AT  
THE HOUR OF OUR DEATH  
PRAY FOR US NOW AND AT THE HOUR  
OF OUR DEATH.

T.S. Eliot  
Etchells R. 1990.



IF I TAKE THE WINGS OF THE  
MORNING, AND DWELL IN THE UT-  
TERMOST PARTS OF THE SEA.  
EVEN THERE SHALL THY HAND  
LED ME, AND THY RIGHT HAND  
SHALL HOLD ME.  
IF I SAY, SURELY THE DARKNESS  
SHALL COVER ME EVEN THE  
NIGHT SHALL BE  
LIGHT ABOUT ME.  
YEA, THE DARKNESS HIDETH NOT  
FROM ME; BUT THE NIGHT  
SHINETH AS THE DAY; THE DARK-  
NESS AND THE LIGHT ARE BOTH  
ALIKE TO THEE. FOR THOU HAST  
POSSESSED MY REINS THOU HAST  
COVERED ME IN MY MOTHER'S  
W O M B

Psalm CXXXIX New Teatament.



O BLESS THESE PEOPLE LORD  
WHO SEEK THERE OWN FACE UN-  
DER THE MASK AND CAN HARDLY  
RECOGNISE IT. O BLESS THESE  
PEOPLE WHO BREAKS ITS BOND  
AND SEE IN THE MIDST OF THESE  
MILLIONS OF WAVES THE SEA  
SWELL OF THE HEADS OF MY PEO-  
PLE. AND GRANT TO THERE WARM  
HANDS THAT THEY MAY CLASP  
THE EARTH IN A GIRDLE OF  
BROTHERLY HANDS BENEATH  
THE RAINBOW OF PEACE.

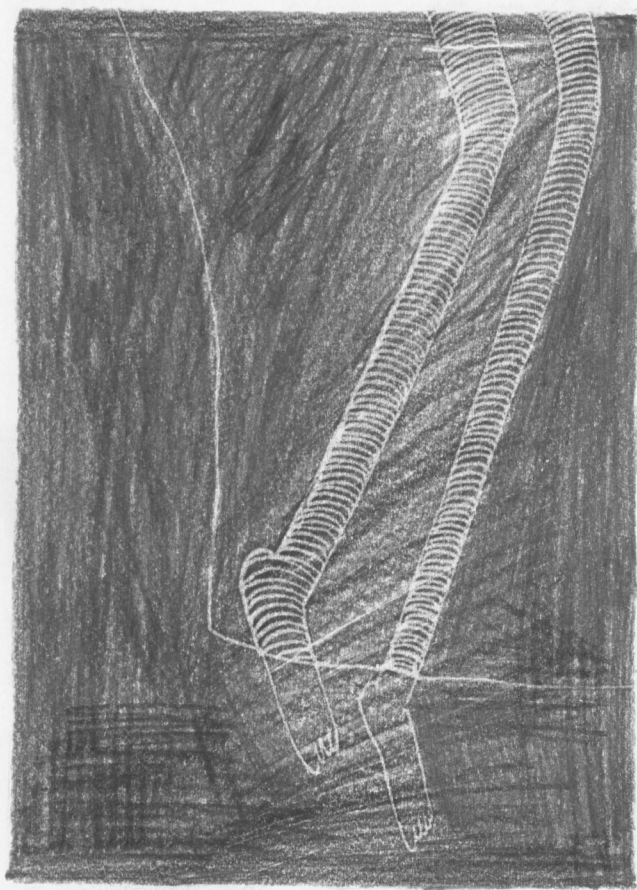
Bellars W. 1896.  
( pages )

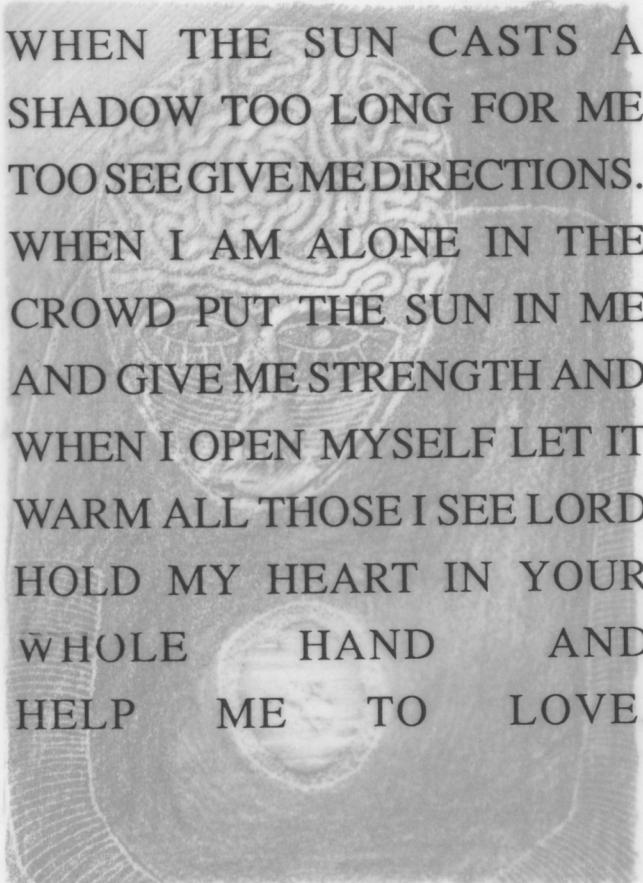




GOD GIVE US RAIN  
WHEN WE EXPECT SUN  
GIVE US MUSIC WHEN WE  
EXPECT TROUBLE.  
GIVE US TEARS WHEN  
WE EXPECT BREAKFAST.  
GIVE US DREAMS WHEN  
WE EXPECT A STORM.  
GIVE US A STRAY DOG  
WHEN WE EXPECT CON-  
G R A T U L A T I O N S .  
GOD PLAY WITH US, TURN US  
SIDEWAYS AND AROUND.  
A M E N

Leunig M. 1990





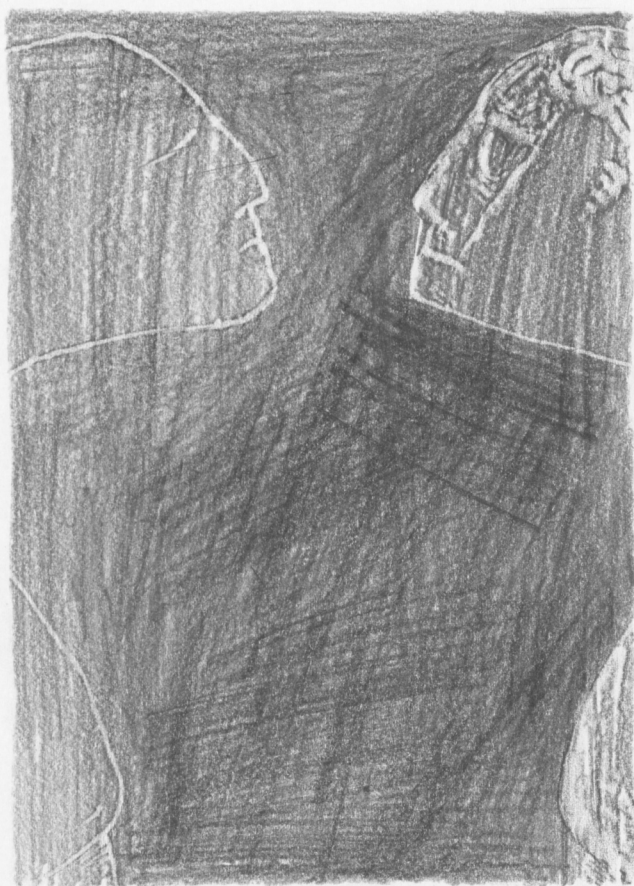
WHEN THE SUN CASTS A  
SHADOW TOO LONG FOR ME  
TOO SEE GIVE ME DIRECTIONS.  
WHEN I AM ALONE IN THE  
CROWD PUT THE SUN IN ME  
AND GIVE ME STRENGTH AND  
WHEN I OPEN MYSELF LET IT  
WARM ALL THOSE I SEE LORD  
HOLD MY HEART IN YOUR  
WHOLE HAND AND  
HELP ME TO LOVE.





THIS WORLD OF OURS IS THE SHADOW-SHOW.  
WE MEN AND WOMEN ARE THE SILHOUETTES ON THE  
CURTAIN. ADJUSTED TO HIDDEN WIRES BY THE FINEST  
MECHANISM, WE ARE SEEN TO BE DANCING FURI-  
OUSLY; AND THIS WE CALL LIFE.  
A SHADOW-SHOW INDEED! AND THE SENSE OF UNRE-  
ALITY AT TIMES OVERPOWERING.  
WHAT ARE WE? WHENCE DO WE COME? WHAT DOES IT  
ALL MEAN? THE STAGE IS FANTASTIC, AND THE PLAY-  
ERS; THE ONLY REAL THING IS THAT MECHANISM OF  
WIRES WHICH SCIENCE CALLS THE  
"REIGN OF THE LAW."  
"FOR MAN IS MAN AND MASTER OF HIS FATE," SINGS  
THE POET AND SMILES, LUBBOCK, AND OTHER GENIAL  
AND WEALTHY PERSONS CHORTLE IN THE SAME  
STRAIN. BUT OLD OMAR KNEW BETTER, AND MEN OF  
THE CALIBRE OF AESCHYLUS AND SHAKESPEARE AND  
IBSEN HAVE ALWAYS KNOWN; FREE-WILL  
IS VERY NEARLY AN ILLUSION.  
WE ARE PUPPETS. WE ARE THE SUM OF ALL DEAD MEN,  
THE SPORT OF ALL PAST HAPPENINGS. WE ARE PRESENT  
LINKS IN THE ENDLESS CHAIN OF CAUSE AND EFFECT,  
AND AS OUR STRUCTURE IS, SO DOES OUR  
LIFE INEXORABLY UNFOLD.

J.H. Curle 1912.



AT THE ROUND EARTH'S IMAGINED CORNERS,  
BLOW YOUR TRUMPETS, ANGLES, AND ARISE,  
ARISE FROM DEATH, YOU NUMBERLESS INFINI-  
TIES OF SOULS, AND TO YOUR SCATTERED BODIES GO,  
ALL WHOM THE FLOOD DID, AND FIRE SHALL  
O'ERTHROW, ALL WHOM WAR, DEARTH, AGE,  
AGUES, TYRANNIES, DESPAIR, LAW, CHANCE HAS  
SLAIN, AND YOU WHOSE EYES SHALL BEHOLD  
GOD, AND NEVER TASTE DEATH'S WOE.  
BUT LET THEM SLEEP, LORD, AND ME MOURN A  
SPACE, FOR, IF ABOVE ALL THESE, MY SINS  
ABOUND, 'TIS LATE TO ASK ABUNDANCE OF THY  
GRACE, WHEN WE ARE THERE; HERE ON THIS  
LOWLY GROUND, TEACH ME HOW TO REPENT; FOR  
THAT'S AS GOOD AS IF THOU' HADST SEALED MY  
PARDON,            WITH            THY            BLOOD.

John Donne

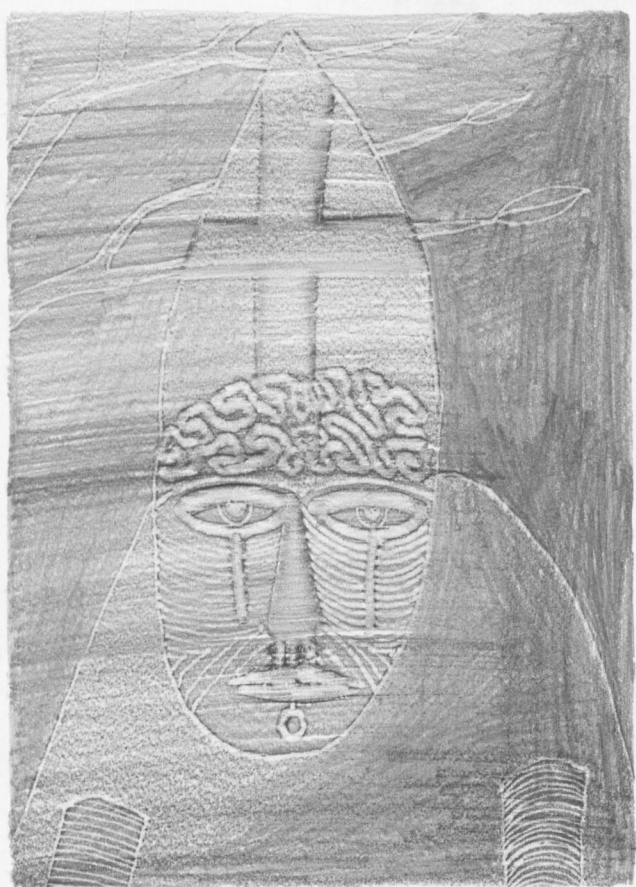
Pub. Etchells R. 1990

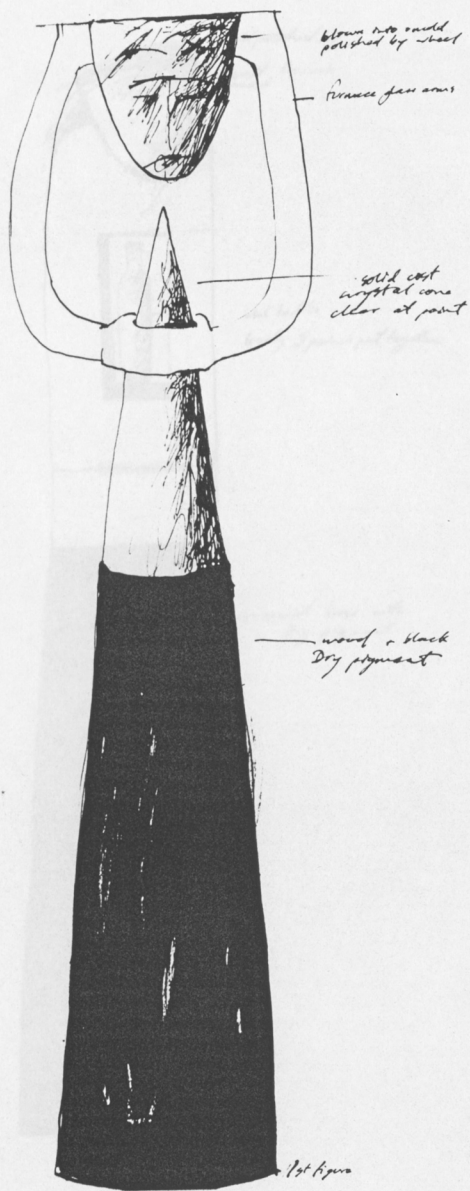


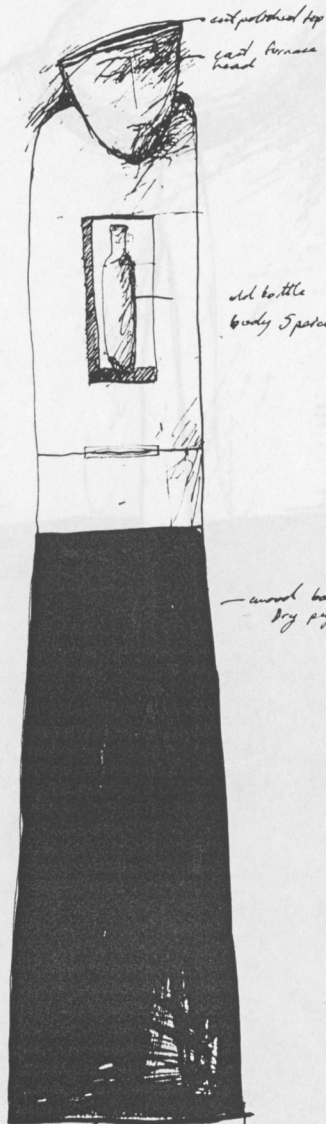
IN THEE O LORD DO I PUT MY TRUST:  
LET ME NEVER BE ASHAMED: DELIVER  
ME IN THY RIGHTEOUSNESS.  
BOW DOWN THINE ARE TO ME; DE-  
LIVER ME SPEEDILY: BE THOU MY  
STRONG ROCK, FOR AN  
HOUSE OF DEFENCE TO SAVE ME .  
FOR THOU ART MY ROCK AND MY  
FORTRESS; THEREFORE FOR THY  
NAME'S SAKE LEAD ME,  
AND GUIDE ME.  
PULL ME OUT OF THE NET THAT THEY  
HAVE LAID, PRIVILY FOR ME: FOR  
THOU ART MY STRENGTH.  
INTO THINE HAND I COMMIT MY  
SPIRIT: THOU HAST REDEEMED ME, O  
LORD GOD OF TRUTH.

Psalms XXXI New Testament.





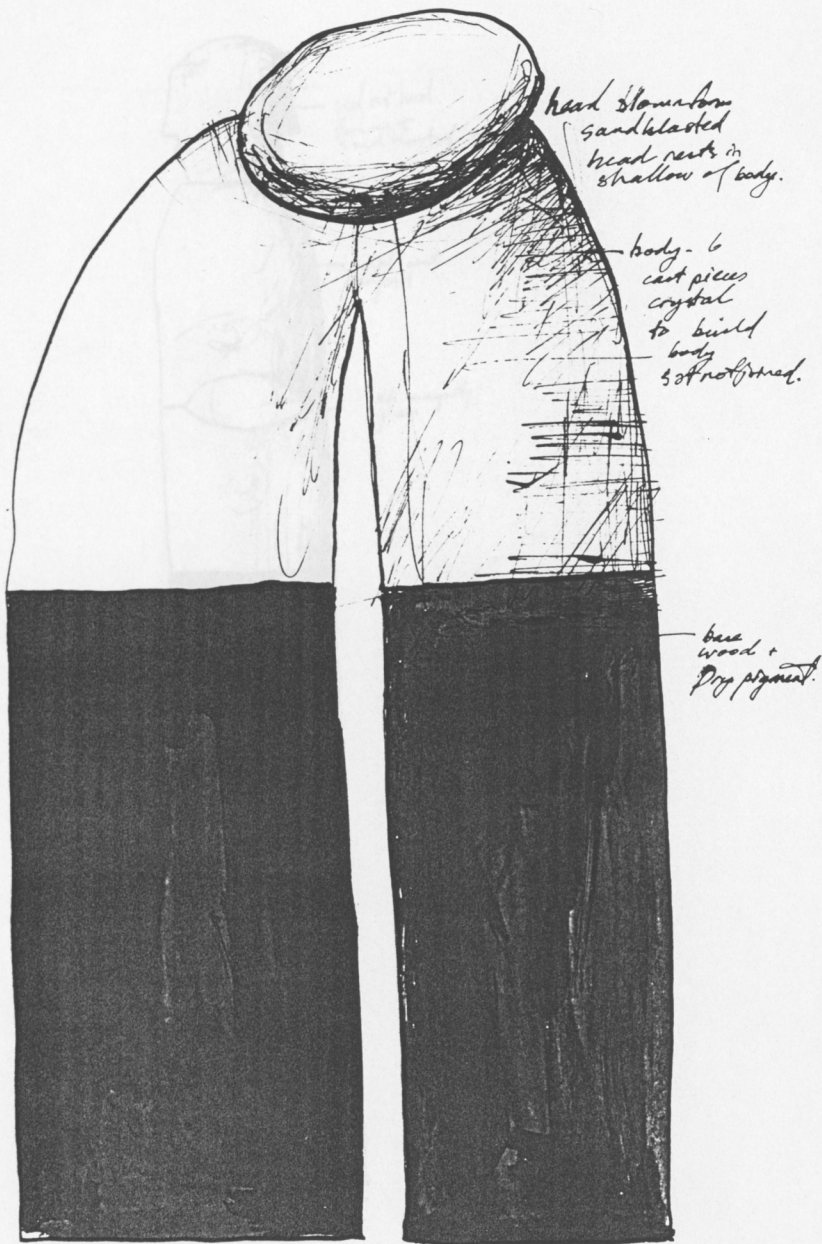




old bottle  
body & pieces put together

around base with  
dry pigment

2nd figure.



End + central figure.



solid cut head  
terrace &  
mid blasted

solid cast  
crystal

all magnifying  
glass

4th figure



# PROPOSAL

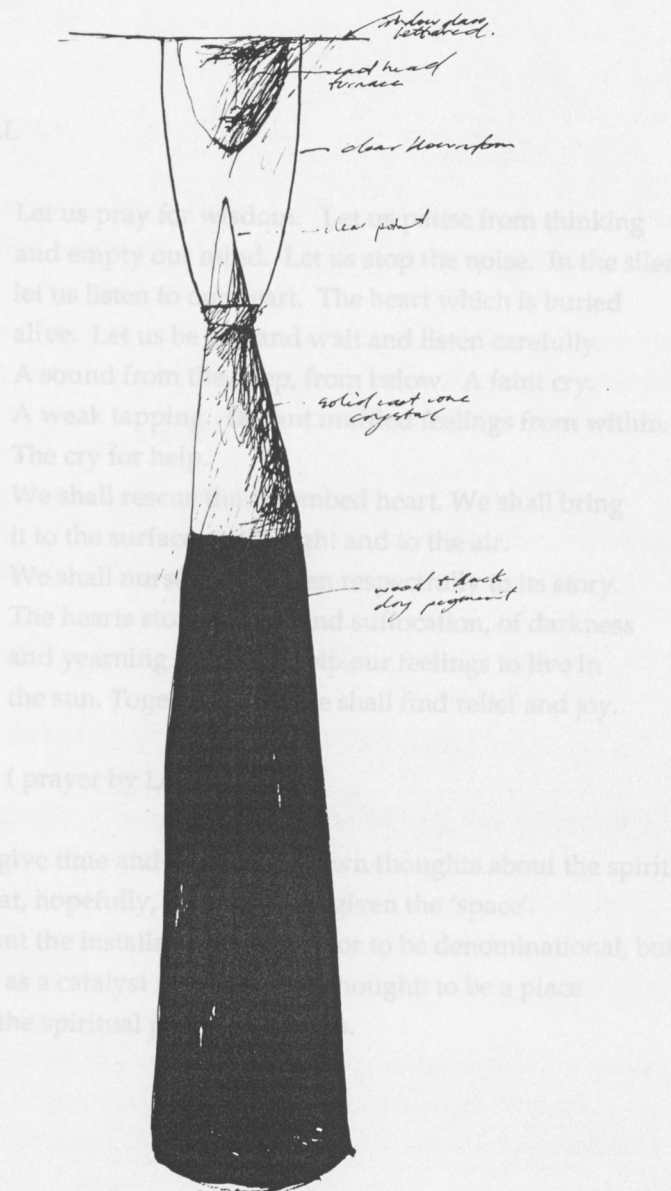


figure 5

## PROPOSAL

Let us pray for wisdom. Let us pause from thinking  
and empty our mind. Let us stop the noise. In the silence  
let us listen to our heart. The heart which is buried  
alive. Let us be still and wait and listen carefully.  
A sound from the deep, from below. A faint cry.  
A weak tapping. Distant muffled feelings from within.  
The cry for help.

We shall rescue the entombed heart. We shall bring  
it to the surface, to the light and to the air.  
We shall nurse it and listen respectfully to its story.  
The hearts story of pain and suffocation, of darkness  
and yearning. We shall help our feelings to live in  
the sun. Together again we shall find relief and joy.

( prayer by Leunig )

I want to give time and space to my own thoughts about the spirit and religion.  
And from that, hopefully, others will be given the 'space'.

I don't want the installation to dictate or to be denominational, but  
rather, to act as a catalyst for individual thought: to be a place  
set aside for the spiritual part of ourselves.

## GLASS

There were times of asking myself why I had made promises when moving into a new medium, but my idea and the field of glass seem to go hand in hand.

## INTRODUCTION

A book can be sure of itself for it will never change its stance. As reluctant as I am to put my ideas into black and white I will present my report keeping in mind that change is the only constant.

When I say 'I am sorry' it is often best not said. I look in the dictionary and realise the difficulty posed by language. 'Sorry' is defined as expressing pity, sympathy, remorse, grief, or regret. But words are all they can be when it comes to expressing a feeling.

Art is a wonderful expression of feelings

If then I study the word 'God' I have a similar dilemma. When giving in to the need to express oneself in words, I have taken these meanings from the dictionary to consider.

God : the supreme being regarded as infinite mind, spirit, soul; principle life, truth, and love.

Spirit : the force of life that animates living things

believe (in) : to be sure of the worth of

tangible : capable of being touched or felt, having real substance.

Capable of being clearly grasped by the mind.

Some thoughts are fleeting, some lasting, and one has little choice but to give an idea the time it commands in oneself. Intangible thoughts lend themselves to ponderence rather than explanation. Thoughts on the spirit and religions are a topic of my pondering and of this years work.

I will endeavour to write about my thoughts upon moving into a new medium, the processes I have worked through and my changes of mind.

For me the process of making and taking to mind what one learns along the way is the value in why I do art.

I enjoy the freedom of engraving and began to appreciate the purity of the medium. I then decided to stay with clear glass to channel myself and with the idea of holding pieces together in the installation.

## GLASS

There were times of asking myself why I had made promises when moving into a new medium, but my idea and the field of glass seem to go hand in hand.

I love:

- that glass is such an elemental material. Its qualities of purity and light identify strongly with my thoughts on the representation of the spirit.
- that glass has a strength and a stillness together with fragility seeming to echo the feelings one encounters when approaching the subject of the spirit.
- that through the history of glass in the religious context leadlight windows had been used to teach followers and almost served as a channel of enlightenment.
- that the labour intensive commitment demanded by the medium along with the rewards of its permanence correlate with the efforts one invests in ones spirit to seek well being.

I gave myself the first three months to experiment in ways of kiln casting glass with a bent toward my mixed media past.

Some things I realized were:

- that it was difficult to combine such a strong elementary material with others without losing its best qualities.
- that there was no manipulating cast glass. One works with glass when it is hot and finishes when it's cold.

Some pieces I put together at this stage were working on a hangover of how I had worked in the past and I was realizing that in taking on a new medium one cannot use it as a substitute.

At this stage of working with glass and starting to understand its limits, I began engraving with a high speed hand drill because of a need to draw on a comfortable knowledge from my past in graphics. I also experimented with sandblasting, etching and stipple point engraving.

I enjoy the freedom of engraving and began to appreciate the purity of the medium. I then decided to stay with clear glass to channel myself and with the idea of holding pieces together in the installation.

At the beginning of second semester I had the chance to begin blowing. Until then hot glass had seemed alien to my use of glass as a medium. I found working with glass in its hot state helped me understand more about its qualities and allowed me to move back into casting with fresh eyes.

Cast glass lends itself to weight and opacity so I decided to use simple and solid casting techniques to build the figures for my installation. I was concerned with the finish but not overly concerned with the treatment of the glass. In fact I realized that I had quite an affinity with cracks and devitrification which is a crystallization of the glass and can be a consequence of inattention during the firing schedule. I was also realizing that mixing cast glass with blown glass and sheet glass is almost like combining mixed media. I realize that making this installation specific to glass was the correct choice. It is a beautiful medium.

## INSTALLATION

In the fourth year of my degree course I was a participant in an installation workshop with John Davis on Springbank Island. It was the first time I had seriously considered installation work. My previous work had been objects unsure of how they related to each other. This workshop led me into realising the relationship between pieces and, in turn, their relationship to the environment. I then worked on a number of installations that were site specific.

Beginning my graduate diploma course and being forced to exhibit in a gallery space which is essentially a neutral area, I decided to alter my original plan. I did not want to build a false environment within the gallery because I wanted to foster the notion that spirituality is an integral part of our lives. I decided to use the open and light aspects of the gallery and turn the pieces onto each other to create the space within.

Installation work relies on a lot of mapping in ones head but hopefully the pieces will work together to express the feeling I am asking of them.



## STRENGTH BELIEF

'We are the sum of all dead men, the sport of all past happenings. We are present links in the endless chain of cause and effect. . . ' (Curle; 1912)

The sentiment of this work has changed little since my original proposal but the understanding of what I am trying to achieve is much clearer. Time and reflection will make it clearer still. The manifestation of the spirit remains. The idea of providing a space for the thought of the spirit and religion persists. Having worked on this piece for a year something that has come to the front of my mind is the worth of belief rather than whether or not the subject of belief is an absolute. Belief, not only in a religious context, but believing in oneself, in what one says and does. Also realizing the value in questioning oneself in the hope of finding ones own way of thinking.

## INSTALLATION

In the fourth year of my degree course I was a participant in an installation workshop with John Davis on Springbank Island. It was the first time I had seriously considered installation work. My previous work had been objects unsure of how they related to each other. This workshop led me into realising the relationship between pieces and, in turn, their relationship to the environment. I then worked on a number of installations that were site specific.

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Installation work relies on a lot of mapping in ones head but hopefully the pieces will work together to express the feeling I am asking of them.

## Panels

When beginning this work I realised my dilemma of how to represent these figures in a non-denominational way. I wanted to concentrate on the seed of religions. Though my imagery has sprung from a western religious base I want to express my thoughts about the commonalities of religious beliefs and that central ideas override the specifics of various creeds

I decided that each of my engraved panels would present a prayer. The choices of the prayers were random however they had a common link in that each relates to the inner spiritual sense. I had considered the representation of the spirit figure but, when I started to draw the figures onto glass, an unpremeditated mix of traditional angelic figures with tribal like markings emerged. In retrospect I believe it is quite appropriate to draw upon influences from such different backgrounds to marry them in the idea of not preferring one doctrine.

## Figures

The drawings helped me move on to develop the three dimensional pieces. I decided to make all of the figures as simple as possible. I wanted light to emanate from the central figure so I made a narrow passage in the figure through which light could pass. I made the head of this figure a completely organic shape so as to draw from nature rather than any pre-existent religious image.

The figures developed their own characters to which I would rather not offer an explanation as I feel that would constrict other people's way of viewing them. I think that everyone, in having their own way of seeing, is something that artists should rejoice in.

## CONCLUSION

waking in the morning  
with blood in my eyes  
the only option is to be human  
knowing  
that in another moment  
i'll be so merrily, merrily living

We are human after all, we are love, loneliness, doubt, futility, momentum, joy, and we are in relationship to each other and our world. In a sea of confusion and learning we put our souls on trial, and ask it questions that cannot be answered, maybe not surprisingly, to someone we cannot know. It is a conversation of prayer to someone we have called God, whose definition is no clearer than the seed that germinates a small heart. If prayers can help one touch the soul, let me surround myself and perhaps I can hold it for a minute.

In spending this year dedicating myself to thoughts on the spirit and religion, I feel assured that the worth is in the belief. And you see these thoughts culminating in the presentation of this installation.

I plan to continue working with glass, expanding my knowledge in engraving, etching and painting on glass. As I continue to cast glass and become more comfortable with the medium I will incorporate it with other mediums.

As this year has been my introduction to glass I have many people to thank. Thank you to Liz and Klaus for gambling on someone who had not worked with glass before and giving me the opportunity to begin in this field. To my peers for teaching me something new every day and answering endless questions. To a few in particular for never tiring and giving me small parts of their lives in slave labour towards the end. To Ben for blowing pieces in this show that I would not even be able to pick up on a pipe. And to Phil for being the number one TA. Thanks to my family for more than support. Also thanks to Nigel Lendon for supervising my moves. Canberra School of Art has been a great place to work.

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engraved  
white  
ceramics  
floor

Reverend  
the

to  
the  
king

well  
it  
you

my  
head  
your  
hand

at  
the  
very  
earth

into  
your  
hands

god play  
at this

let us  
pray

dear  
lord

We are  
the same

all the  
things

who seek  
that  
face

Map of installation

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# Curriculum Vitae

---

DEBORAH JONES

Born Parkes, N.S.W. 1963

## Education

- 1989 Completed Bachelor of Arts [Visual Art] Graphic Investigation Canberra School of Art
- 1984 Completed Bachelor of Arts [Visual Art] Alexander Mackie College

## Professional Experience

- 1990 Work in graphic workshop West Zone Cultural centre, Udaipur, India
- 1986 The travelling and scribbling roadshow
- 1985 Wood workshop in Glebe Boatsheds

## Selected Exhibitions

- 1989 "Mortal Idiots Yearning for Daisies" Canberra School of Art Graduating Show
- 1989 "Rowing Scared" Springbank Island
- 1988 "Light in Mind" Coach House Gallery, Molong
- 1987 "Cimerii" solo show, Parkes

## Awards

- 1991 Trophy commission for the Canberra Artist of the Year Award.
- 1984 Woollomooloo Art Prize
- .... The Perpetual Margaret Jones Trust Award



Handwritten signature or initials, possibly "E. J. C. S.", written in dark ink.